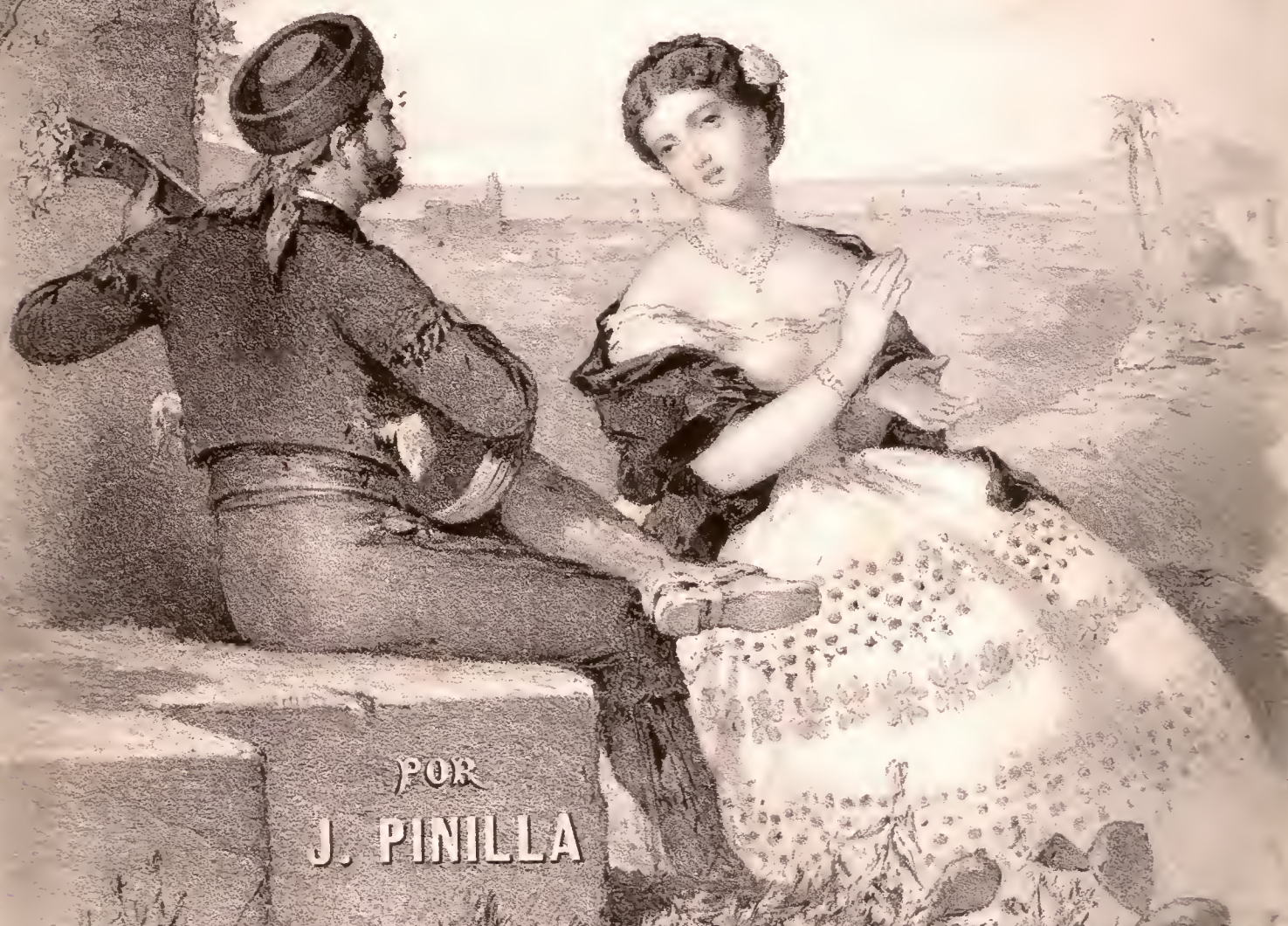


# LA MALAGUEÑITA EN RONDA

Escos de Andalucía.



POR  
J. PINILLA

R<sup>s</sup> 16

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PRECIOSISIMA MALAGUEÑA

por

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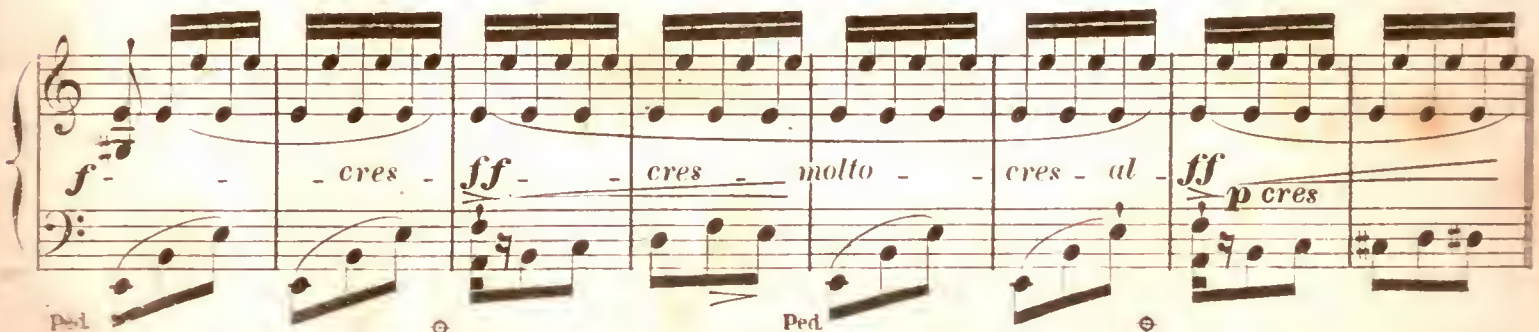
Rs. 16.

La Malagueña nueva  
Ha venido de Madrid,  
Desde Madrid vino á Cadiz  
Y desde Cadiz aquí.

(M. 72)

Allegro

*ppp*



## Brillante con alma (v. 1. 1. 7)

The musical score is written for piano and consists of six systems of grand staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

**System 1:** *ff* *muy marcado*

**System 2:** *p*

**System 3:** *ff* *mf* *tranquilo* Ped. Ped.

**System 4:** Ped. Ped. Ped. *ff*

**System 5:** *p*

**System 6:** *f* *secol* *p* *cres molto*



*ff* *eco* *pp* *cres.* *f* *ritard. un poco* *pp* *ritard.* *Ped.*

# COPLA 1. (1)

*Cantabile* despacio casi á voluntad

*mf* *pp con gracia* *f cresc.* *ten.* *acell.* *ten. con el canto*

Tie - nen las Ma - la - gue - ñi - tas Tie - nen las Ma - la - gue -

*pp* *ten.* *acell.* *ten. con la voz* *dim. con grazia* *ten.* *acell.* *Ped.*

- ñi - tas - La sal de Dios en los la - bios . . . . .

*p cresc.* *acell. ....* *ten.* *Ped.* *ten.*

Y en la punta de la len - gua . . . . . A - zu - carca ne - la y

(2) *a piacere* *ten.* *ten.* *o tremando* *tr.*

ni - tas - - - - - ! A

*ela - vo* *pp* *acell.* *ff* *tremando* *ten.* *ritard.* *un suspirito* *ten.*

Tie - nen las Ma - la - gue - ñi - tas . . . . . ! A

(1) Estas coplas se cantan generalmente sin atender al preciso valor de las figuras, sosteniendo mucha algunas notas, como las que llevan la indicación *ten.* y con extenuación el respecto á aumentar notas de adorno, según el buen gusto del cantante.

(2) En estas terminaciones suelen los cantores del pueblo también añadir una *fermatita* á su equívoco, de la cual resulta, que en cada repetición del canto es la *fermatita* distinta. Esto le da variedad, hace aplaudir y meter bulla á los concurrentes, y desear se repita otra coplita.

a tempo. Brillante: con ritmo y algarazara.

The musical score consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols and instructions:

- System 1:** Features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The instruction "y! rivo" is written above the treble staff. Pedaling instructions "Ped." are present at the beginning and end of the system.
- System 2:** Continues the melodic and rhythmic patterns. The instruction "sempre f" (sempre forte) is written above the treble staff.
- System 3:** Shows a continuation of the musical themes. The instruction "p muy suelto" (piano, very loose) is written above the treble staff.
- System 4:** Includes a "cres" (crescendo) instruction above the treble staff.
- System 5:** Features a "f cres" (forte, crescendo) instruction above the treble staff.
- System 6:** The final system on the page, concluding the musical piece.

Pedaling instructions "Ped." are marked at the beginning and end of several systems, indicating when to use the sustain pedal. The notation includes various note values, rests, and dynamic markings such as *p* (piano) and *f* (forte).





First system of musical notation. The right hand features a continuous triplet of eighth notes. The left hand has a simple bass line. Pedal markings are present below the staff.

*p* *cres molto*

Ped. ⊖ Ped.



Second system of musical notation. The right hand has a melodic line with slurs. The left hand continues the bass line. A diagonal line connects the two staves across the system.

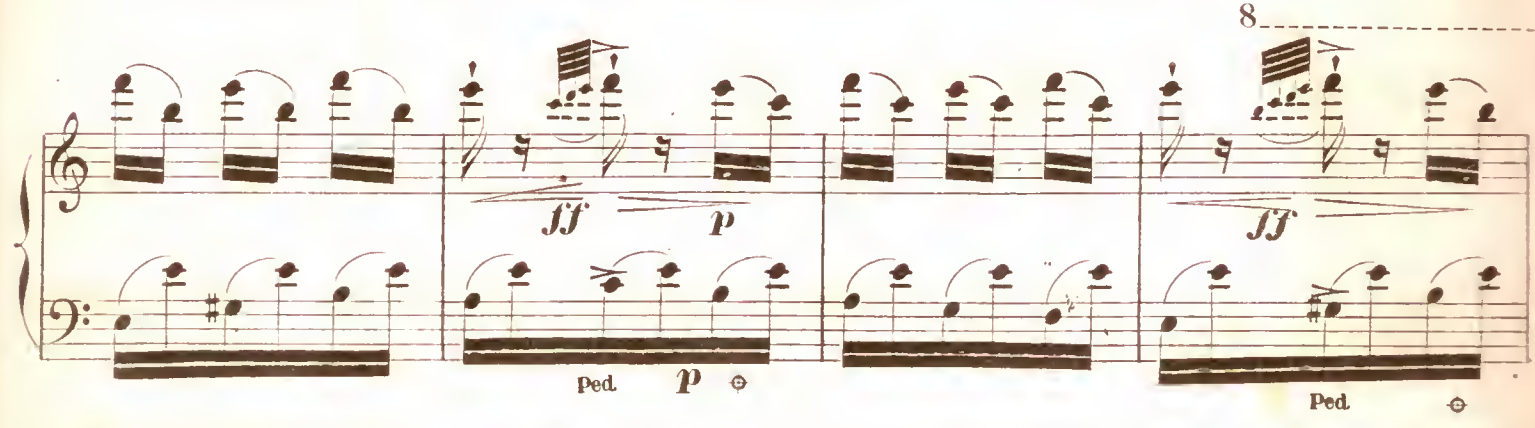
*f*



Third system of musical notation. The right hand has a rapid sixteenth-note passage. The left hand has a steady bass line. Pedal markings are present.

*sempre f* *rapido* *ff* *p*

Ped. *p* ⊖



Fourth system of musical notation. The right hand has a melodic line with slurs. The left hand has a steady bass line. Pedal markings are present.

*ff* *p* *ff*

Ped. *p* ⊖ Ped.



Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand has a steady bass line. Pedal markings are present.

*ff* *siempre f y con alma*

Ped. ⊖

8

8

*legato*  
*p tranquillo*

*p* *ff spon.*  
*p* *legato*

*ff*  
*pp marcato el bajo* *p*

*f cres* *p cres*

*pp* *pp ritar. un poco*



COPLA 2.

Despacio á capricho y con gracia

ten. Sa - le - ro, vi - va el sa - le - ro  
despacio con el canto a tempo  
Ped.

ten. Sa - le ro, vi - va el sa - le ro Sa - le  
despacio con el canto  
ten. ten. Ped. accell. un poco ten.

resuelto con gracia  
- ro, vi - va la sal  
á tempo ff Que tie - neus - ted mas sa -  
despacio con el canto  
Ped. accell. un poco f cres

pp y con gracia  
le - ro - - - p  
8  
p cres acell - - - ten. ten. p dim  
Que el sa - le - ro u - ni - ver - sal - -  
ten. ten.

a tempo  
f Sa - le ro, vi - va el Sa - le - ro  
despacio ten. ensanchando  
Ped.



a tempo. Brillante con garbo

Tanto el 4 por la vez

*f* *Aspirado como en la guitarra* *ff* *Ped.*

8 *ff* *Ped.*

*tr* *p* *calinato* *p* *Ped.*

*mas f* *tr* *cres* *Ped.* *tr* *cres molto* *Ped.*

*con fuego* *ff* *dim.* *dim. molto* *pp* *tr* *resuelto* *tr* *ten.* *ten.*

*f* *presto y con fuego hasta el Fin* *cres* *f* *cres*



Handwritten musical score for piano, consisting of six systems of staves. The notation includes treble and bass clefs, various note values, rests, and dynamic markings.

Key markings and annotations include:

- cres* (crescendo)
- ff* (fortissimo)
- Ped.* (Pedal)
- cres molto* (crescendo molto)
- fff* (fortississimo)
- vivo* (vivo)
- p* (piano)
- f* (forte)
- ff cres e acell* (fortissimo crescendo e accelerando)
- 8va* (octave up)